

Ceramics and Glass at the Essex Institute

by
Jean M. Mudge,
Jane C. Nylander,
Susan J. Montgomery,
and Tanya B. Barter



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Edward Chamberlin's China and Glass Warehouse, c. 1835. Lithograph by John Pendleton, drawing by J. Peirce, courtesy of the Boston Athenaeum.

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Essex Institute

Salem, Massachusetts

photographs by John Miller

Peabody Essex
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Foreword

In the last fifteen years the expanding field of historical archaeology has generated new interest in the study of ceramics. The accurate identification of bits of pottery, porcelain, and glass at a particular site provides the archaeologist and social historian with a wealth of information not otherwise available, such as patterns of usage, attitudes toward style, color and form, and evidence of local production. This partial evidence, when studied along with documentary records and existing whole pieces in collections like that of the Essex Institute, creates a far more complete picture of life in the past than ever before.

Since the Essex Institute has been gathering ceramics for more than a hundred years, many of the pieces in the collection have come from families of the original owners. Consisting of several thousand pieces, the ceramics and glass collection is, not surprisingly, strongest in wares imported from England and China prior to 1840. As a preeminent port in the early national period, Salem played a large role in international trade. The rich collections of the local museums and the architectural fabric of the city today attest to her economic power during that time.

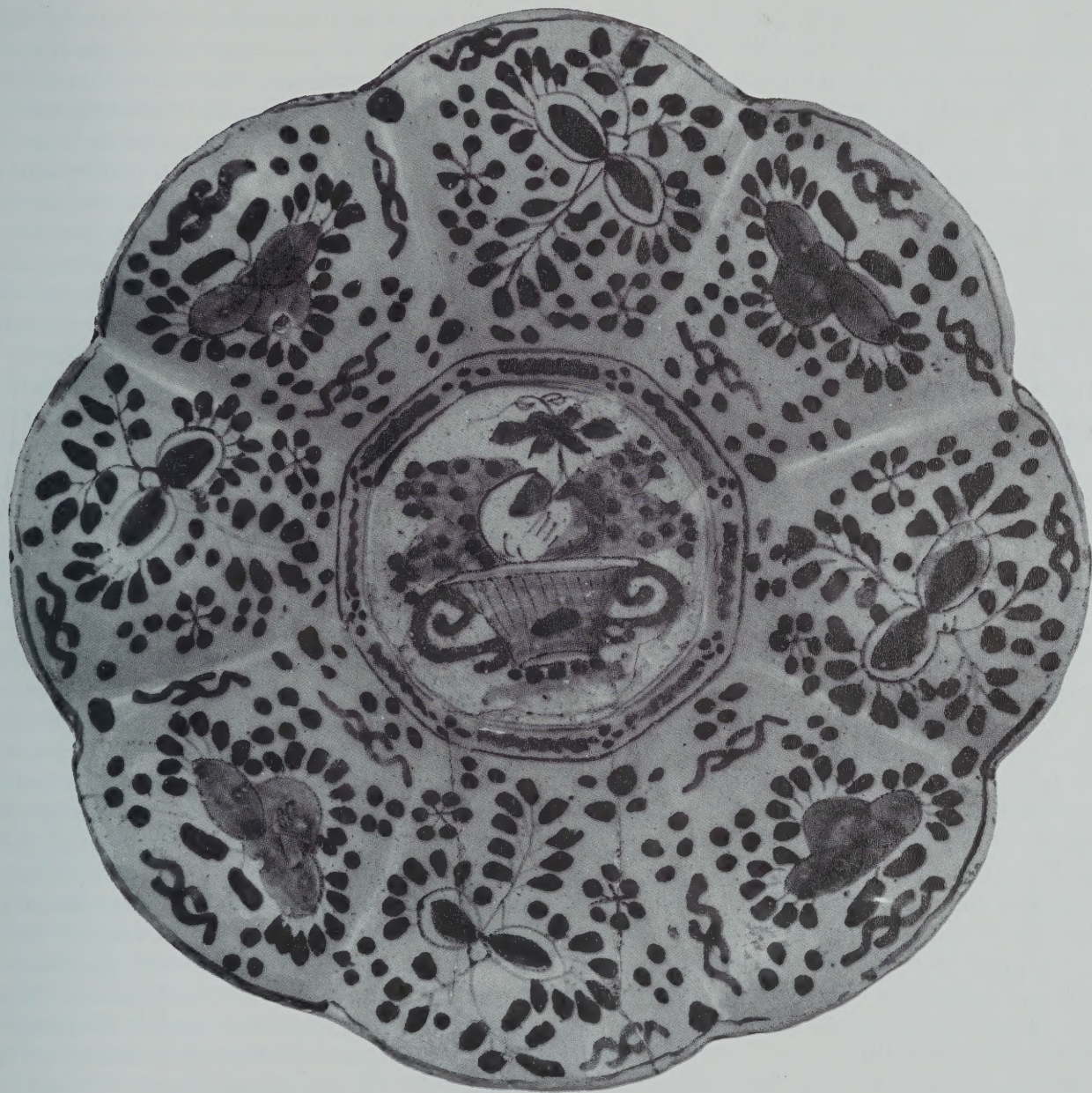
This booklet, the seventh in a series on the most important aspects of our collections, covers Chinese export porcelain and ceramics and glass imported from England and made in America. Not included are examples of French and other European ceramics and glass, which form a very small but nonetheless significant part of the collection representing the taste of late-nineteenth-century Americans on the grand tour. The writing and production of a booklet such as this one require the hard work and patience of many people. First we are most indebted to our authors: Jean McClure Mudge, consultant, author, and life-long student of Chinese export porcelain; Jane C. Nylander, senior curator

at Old Sturbridge Village; and Susan J. Montgomery and Tanya B. Barter, both students in the Boston University American and New England Studies Program, who spent internships delving into the Essex Institute collections. They are all to be commended for their fine texts and informative captions. Elaine G. Bonney, formerly on the Institute staff, helped all of the authors with research details; Katherine W. Richardson and Susan J. Montgomery have edited with skill and sensitivity. John Miller's photographs communicate the beauty of the collection and Peter Randall has designed and supervised the production of the booklet.

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We are pleased to acknowledge such generous and continuing support of our mission to collect, preserve, study, and interpret the material culture and history of Essex County.

Anne Farnam
President



Lobed dish. figure 19.



Chinese Export Porcelain in Salem

Precious few, thus very precious, porcelains from China were part of Salem households in the seventeenth century. Inventories of the day rarely mention “cheenie,” “cheyney,” or “chaney,” and other phonetic variants of china, or Chinese export porcelain. When included in estates, this ware, in contrast to earthenware, is listed separately and is both costly and limited in form. “Dishes” predominate, though that term might include saucers, plates, platters, and even basins.¹ In lesser quantity, a number of cups were also probably present. No examples of these early export pieces have survived. Ceramics in general were a luxury to the first immigrants to our East Coast; in fact, they had been advised not to bring them.² Pewter, tin, brass, and occasionally silver objects were much harder companions in the trans-Atlantic crossing than pottery, especially porcelain—decorative, expensive, and readily broken. At the earliest, porcelain in quantity did not come to New England until the last decades of the seventeenth and early eighteenth century.

Then commenced a new era: the British East India Company began importing large commercial lots of porcelain along with other East India goods. Private merchants or “chinamen” in London and other ports in Britain reexported smaller amounts of the ware to the colonies in North America. The Boston/Salem area, by location and shipping connections, became one of the first to receive this china, which arrived in ever-increasing amounts during the eighteenth century. This was all the more true because after 1710, England was the uncontested Western leader in the China trade at Canton. At this ancient trading port, most of the porcelain came a laborious route by water and overland from Jingdezhen, China’s historic center of ceramic production. Its kilns produced by far the largest number of objects now at the Essex Institute. Only a few are from other sites.

Because of its high value, porcelain's popularity predates the fashion of taking tea, but a great stimulus to purchase of the ware was a desire to drink the "China herb" in native vessels. In the 1690s, at least three tea houses opened in Boston, and the names of Hyson, Bohea, Congo, Orange Pekoe, and best Double Fine soon became household words. Teacups, saucers, and teapots were thus first in demand. Coffee and chocolate cups, the latter often with covers, were contemporaries, but not as common as those for tea. In Salem tea leaves apparently were not read but rather consumed. According to Alice Morse Earle, the first tea in town "was boiled in an iron kettle, and after the liquor was strained off, it was then drank [*sic*] without milk or sugar, while the leaves of the herb were placed in a dish, buttered and salted and eaten."³ If true, there is no better example of Yankee ingenuity in using one's material blessings.

Not until the 1720s were tea sets (including coffee or chocolate cups) on the market, and then only for the well-to-do, as estate inventories document. Before then, other ceramics, especially Delft and stoneware, might complement individual Chinese export objects to constitute a set in much the same way as did pewter or silver pieces. But such ceramics were considered lesser wares, along with other European pottery and to some extent European and English porcelain, well into the nineteenth century. Dinner services evolved during the 1720s and 1730s, their make-up varying according to the number of pieces (171 to over 400), but including special forms for menus from soup to fish or meat, salad, fruit, or sweetmeats.

Throughout the eighteenth century, as more forms and decorations appeared, Salem citizens enjoyed a wider range of porcelains. Examples now at the Essex Institute were carefully passed on to friends and family by a handful of collectors. In Salem, as in Providence, some of the best-pedigreed

collections are still found in the communities where their original owners lived. For over a century, the Essex Institute and the Peabody Museum have had reputations for fine, well-displayed ceramics. Among local antique collector/students, George Rea Curwen (1823–1900) stands out. He left to the Institute "all my China and Glass which is in the closet [doubtless the corner cupboard, then called a beaufet] in the South eastern corner of my Parlor."⁴ Also included were "the Canton China Washbowl and Water Jug which are in the washstand" in his kitchen.⁵ Other donors were either descendants or wives of men engaged in the China trade as mariners, merchants, or both.

The famous heyday of Salem's import of Chinese export ware came in the postrevolutionary days of Elias Hasket "King" Derby (1739–1799). With wealth from his merchant father, Richard Derby, "King" sent his ship, the *Grand Turk*, to Canton in 1786. The third U.S. vessel in the China trade, it brought back \$2,000 worth of china. Like its predecessors, this porcelain cargo was used to floor the ship and protect the dry cargo but not as ballast, contrary to popular tradition. The *Grand Turk's* wares consisted of a bulk order of table, tea, and coffee services, and open-stock cups and saucers. In addition Derby received a private order of monogrammed china, china figures and flowerpots, and blue-and-white dining, tea, and breakfast sets valued at over \$200. In contrast to the colonial period, now a larger, greatly profitable flow of porcelains into town began, either by private order or for commercial speculation. The exchange engaged shipmasters or investors whose names are still famous in Salem: Benjamin and George Hodges, William Gray, Richard Wheatland, Clifford Crowninshield, Ichabod Nichols, and Nathan Peirce.⁶

In the next four years Salem's activity in the China trade under Derby's aegis was second to

none. But because of her multiple trade routes in the East in pursuit of pepper — to the Sumatra Coast, Batavia, and elsewhere — no Salem ships were recorded from Canton in the period 1790 to 1798. When she resumed contact, only one or two vessels entered the port annually from China until the War of 1812. Since her fleet was more than decimated in that conflict, Salem's prominence in China permanently declined, but was far from over. After 1826 Joseph Peabody succeeded Derby as leader in the "Indian summer" of the China trade, making seventeen voyages to Canton. Even so, by 1841 only thirty-five ships had gone to China since the *Grand Turk's* voyage.⁷

The modest number of shiploads, however, belies the total amount of Chinese export imported into Salem in the postrevolutionary era. (Quantities, of course, were scaled in part to population. From 1700 to the Revolution, the town averaged 4,500, grew to about 9,500 in 1800, was over 12,000 in 1820, and by 1850, exceeded 20,000.) Several factors were at work. First, some Salem men, like the supercargo Benjamin Shreve, sailed on Boston vessels and took orders — "ventures," often financed by barter arrangements — from the largest merchant to the most modest client in both Salem and Boston. (The reverse was also true; Thomas H. Perkins of Boston, later head of one of the largest American houses in Canton, was first a supercargo for Derby.) Second, Salem ships might call at Canton in the course of a trip, but would not be counted because they didn't make a direct return. Third, Salem captains frequently put in at Manila, where Chinese porcelains were plentiful. (However, special orders would not have been filled there.) For all these reasons, the supply of chinaware for Salem exceeded that brought back in ships which touched at Canton and came into home port.

As a minor complement to the supply of export from China, Japanese porcelain was available in

Batavia and Manila. At least one Salem ship, the *Margaret*, managed to go to Japan in 1801. Since the Dutch and Chinese alone were allowed to trade at Nagasaki, the ship's captain, Samuel Derby, arranged to carry the Dutch East India Company's annual freight to Batavia that year. George Cleveland, clerk for Derby, mentioned the sights of the port, including "a great variety of porcelain." Perhaps Captain James Devereux, a Salem man on board the Boston ship *Franklin*, in Japan for the Dutch the previous year, also found porcelain for private purchase.⁸ Since Japan was not open to general foreign trade until 1854, however, the supply of porcelain to the West still came largely from China.

The center of the China trade moved in the nineteenth century from Salem to Boston and eventually to New York. But the historic Salem-Boston connection remained intact, exemplified by men like John Bryant (1760-1865), who began as a supercargo for Derby and then became a partner in the Boston firm of Bryant and Sturgis. Salem's long history of wealth and taste since colonial times lay behind Bryant and men like him. The Revolution's release of energies in the China trade merely increased a desire for Chinese, and on occasion, Japanese porcelains. Not until the 1840s and 1850s did the rage for oriental porcelains subside in favor of china from Europe and England. The superb collection of porcelains at the Essex Institute symbolizes a 250-year China trade era. Such a period of business acumen, ample funds, and aesthetic judgment is to be cherished for its documented roots. Had Salem citizens read rather than consumed their tea leaves in the early eighteenth century, they might have predicted such a rich and enduring story.

Jean McClure Mudge

1. *Records and Files of the Quarterly Courts of Essex County, Massachusetts*, vols. 1–5 (Salem: The Essex Institute, 1911–1916).
2. James Deetz, *In Small Things Forgotten* (New York: Anchor, 1977), 50.
3. Alice Morse Earle, *China Collecting in America* (New York: Charles Scribner's Sons, 1892), 201.
4. "The Will of George Rea Curwen," *Essex Institute Historical Collections* 36(1900):251.
5. *Essex Institute Historical Collections* 36(1900):253.
6. Jean McClure Mudge, *Chinese Export Porcelain for the American Trade, 1785–1835*, 2nd ed. (East Brunswick, N.J.: Associated University Presses, 1981), 104–107.
7. Mudge, *Chinese Export Porcelain* . . .
8. Charles S. Osgood, "The Commercial History," *History of Essex County, Massachusetts*, (Salem: The Essex Institute, 1888), 74.

1. *Plate*. Jingdezhen, China. 1690–1710. Porcelain, underglaze blue, overglaze iron-red and gilt. D. 8¾ in. (106,511a). Cup and saucer. Jingdezhen, China. 1690–1710. Porcelain, underglaze blue. Saucer D. 3½ in.; cup H. 1½ in. (accession number 343).

"Dishes" were the first porcelains listed in Essex County inventories of the seventeenth century. This one dates from the period when the kilns at Jingdezhen had been rejuvenated under the emperor Kangxi (1662–1722). It is of superior quality for an export piece and would have been well-displayed on a flat-topped cupboard or high chest of the period or on a manteltree.

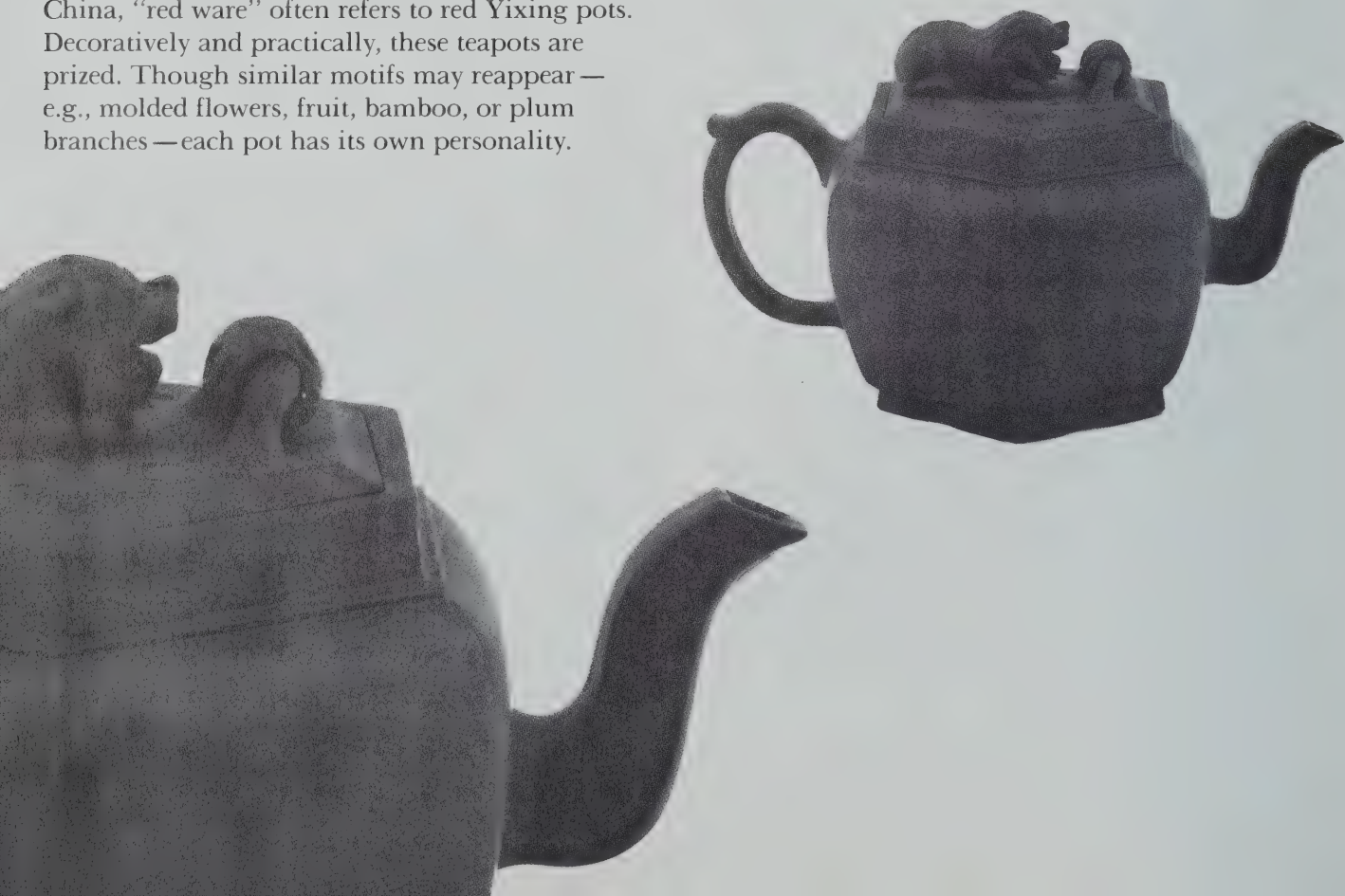
The plate contrasts in pattern and quality with the diminutive blue-and-white cup and saucer of lesser materials and commoner design. Not until the eighteenth century were many such pairs available in Salem and other county towns. They were sold alone at first, not in sets, combining with other tea furniture made of pewter or, more rarely, silver. Porcelain was appropriate for tea as an echo of the land of its origin, but also to preserve the delicate flavor of the brew unadulterated by any foreign or metallic taste.



2. *Teapot*. Yixing, China. 1710–1720. Stoneware with molded decoration. Unidentified potter's mark on inside lid. H. $3\frac{3}{8}$ in. (361).

Tea drinking, a well-known custom to the Dutch and a handful of English in the seventeenth century, increased among English colonists after the turn of the eighteenth century. Yixing teapots were and still are made in Dingshu, a village south of Yixing where a brown clay is plentiful. Once fired, the body becomes purplish. It is left unglazed but is burnished, and after long use assumes a high, natural gloss. In early eighteenth-century records listing dishes from China, “red ware” often refers to red Yixing pots. Decoratively and practically, these teapots are prized. Though similar motifs may reappear — e.g., molded flowers, fruit, bamboo, or plum branches — each pot has its own personality.

Further, they may be put directly over a flame without cracking. Finally, tea made in the pots, some say, keeps its color, flavor, and aroma for a number of days. Before the advent of tea services, these pots were used in the West along with other tea items made either of porcelain or pewter. Inside this teapot was a note, signed by its donor, George R. Curwen, reading: “This teapot formerly belonged to Joshua Ward of Salem, Mass, my fathers Great Grandfather from whom it descended to his granddaughter Sarah Cushing, who gave it to me [*sic*].” Upon inquiry, the mark was not identifiable at the Academia Sinica, Shanghai, 1984.



3. *Dish*. Jingdezhen, China. 1700–1725. Porcelain, overglaze enamels in *famille verte*. Marked on the bottom in underglaze blue with either a conch or sacred fungus. D. 13½ in. (312).

This plate was sent to Mrs. Priscilla (Barr) Curwen of Salem in the late eighteenth or early nineteenth century by Henry C. Endicott, who was in China at the time; however, it dates from the Kangxi period (1662–1722). Its color scheme is one clue, but another is the underglaze emblem on the bottom. During the rule of Kangxi his reign mark was not often used on imperial wares in order not to diminish his dignity should the porcelain be broken. Instead, Buddhist and miscellaneous symbols were more frequently used. If the symbol is a conch shell, it represents the trumpet of victory, and as with other Buddhist marks, signifies good fortune; if it is a sacred fungus, with or without grass, it signifies longevity. Porcelain marked with imperial emblems would not normally have been exported in the eighteenth century except through certain merchants for a high price. Such objects were more available in the nineteenth century, though still not easy to obtain until after mid century. The central decoration illustrates Chinese customs for the Westerners: a mounted Chinese official, protected by his umbrella-bearing servant, is being presented with gifts.



4. left to right: *Teapot*. Jingdezhen, China. 1700–1715. Porcelain, underglaze blue, overglaze iron-red. H. 2¼ in. (308). *Teapot*. Jingdezhen, China. 1730–1750. Porcelain, overglaze brown with white reserves and *famille rose* enamels. H. 4⅞ in. (248). *Teapot*. Jingdezhen, China. 1760–1780. Porcelain, overglaze *famille rose* enamels. H. 4¾ in. (124,660).

These three teapots indicate the continuing popularity of tea drinking during the eighteenth century. The pot on the left would have been purchased as a single item, while the other pots are from sets of china. Such sets were clearly available by the 1720s, and on special order, earlier. A service eventually came to include coffee cups or cans as

well as teacups and an extra pot for coffee or chocolate. These three pots represent popular decorations for their period. Figure 14 indicates the sort of wares which Marblehead and Salem received after Bostonians repudiated British imports in the early 1770s. Though there may have been many patriots in Essex County, apparently its merchants didn't attempt either to boycott East India and other items from London or urge citizens to buy only American-made goods as did her neighbors to the south. The much-despised tax on tea meant that all Americans drank less of it, but Bostonians may have been the ones who suffered its loss the most, especially after their famous Tea Party in 1773.



5. *Plate*. Jingdezhen, china. 1710–1730. Porcelain, Chinese-Imari, underglaze blue with overglaze iron-red and gilt. D. 9 in. (105,494).

This plate, called the “Old Lee Plate” by its donor, Mrs. Francis H. Lee of Salem, is a high-style version of the Chinese-Imari pattern; others are plainer with a more prosaic design. The overlay of one complementary composition upon another, a Japanese hallmark, is rendered by a blue square leaving four bowl-shaped, white-ground border areas. The central decoration boldly features peonies, lilies, and veined leaves along with smaller blossoms. The cavetto border repeats the four-square orientation of the plate; its reserves match the corners of the blue square overlay. The space in between repeats the layered effect, an underglaze blue motif “on top of” a tight geometric fabric motif. The edge is rimmed with iron oxide, also copied from Japanese porcelain. So much painting escapes excess by the relationship of the parts to the whole and the harmony of the tricolor scheme.



6. *Plate*. Jingdezhen, China. 1730–1750. Porcelain, polychrome *famille rose* overglaze enamels. D. 8 $\frac{3}{4}$ in. (100,217).

The dominant rose hues of this broad-bordered plate were popular from the late 1720s on. The use of opaque white with the rose produced pastels which often accompanied gold-red, so-called because made from a gold oxide. Here they appear in the light pink and aqua diaper areas between the black-outlined reserves. In contrast to the symmetrical border, a typical peony tree is featured off center, along with two beribboned scrolls, emblems of the Chinese scholar. According to tradition, this plate was set before George Washington at a dinner in Salem on 29 October 1789.



7. *Plate*. Jingdezhen, China. 1740–1760. Porcelain, underglaze blue. Octagonal and notched. D. 8 $\frac{3}{4}$ in. (32).

This plate represents a common commercial pattern imported to Europe and America in the mid eighteenth century. Its quadrant orientation, defined by four alternating border sections, is complemented by a rococo, asymmetrical central decoration of flowers and fruits. The cavetto border of continuous paired scrolls intersected by a crossed vertical line curving in opposite directions above each scroll is also typical of this period. Dr. Edward A. Holyoke (1728–1829), who practiced medicine in Salem for eighty years and was the first president of the Essex Historical Society (later the Institute), once owned this plate.



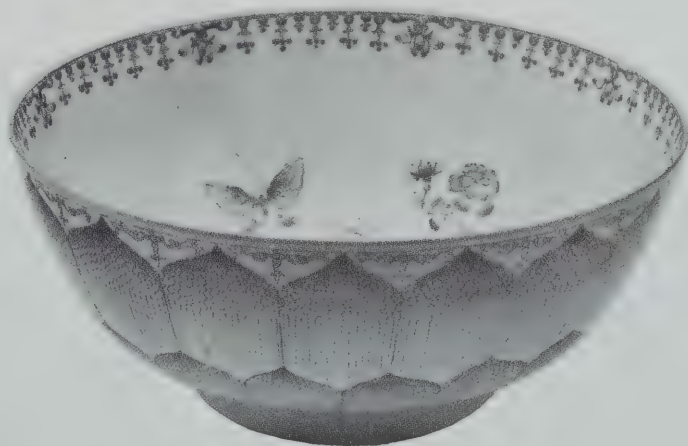
8. *Bottle and basin*. Jingdezhen, China. c. 1750. Porcelain, underglaze blue, overglaze iron-red and polychrome. Bottle H. 10 $\frac{1}{2}$ in., bowl D. 10 in. (123,414 a/b)

Well-to-do Salem citizens might have enjoyed their cold-water morning toilette a bit more with this colorful, carefully painted washing set. It fit into a stand especially made to hold the bowl above and the bottle below. The single honeycomb border and tight floral/butterfly inner border contrast well with the bulging reserve of the bottle and the inside of the basin. An interesting and uncommon frame to the activity of the mandarins — probably a scene from a drama — is the cavetto border with interlocking diamond shapes alternating with shells and scrolls. A few touches of rose-pink are used for the skirts of only two figures, so the color does not stand out in the palette of the pieces.



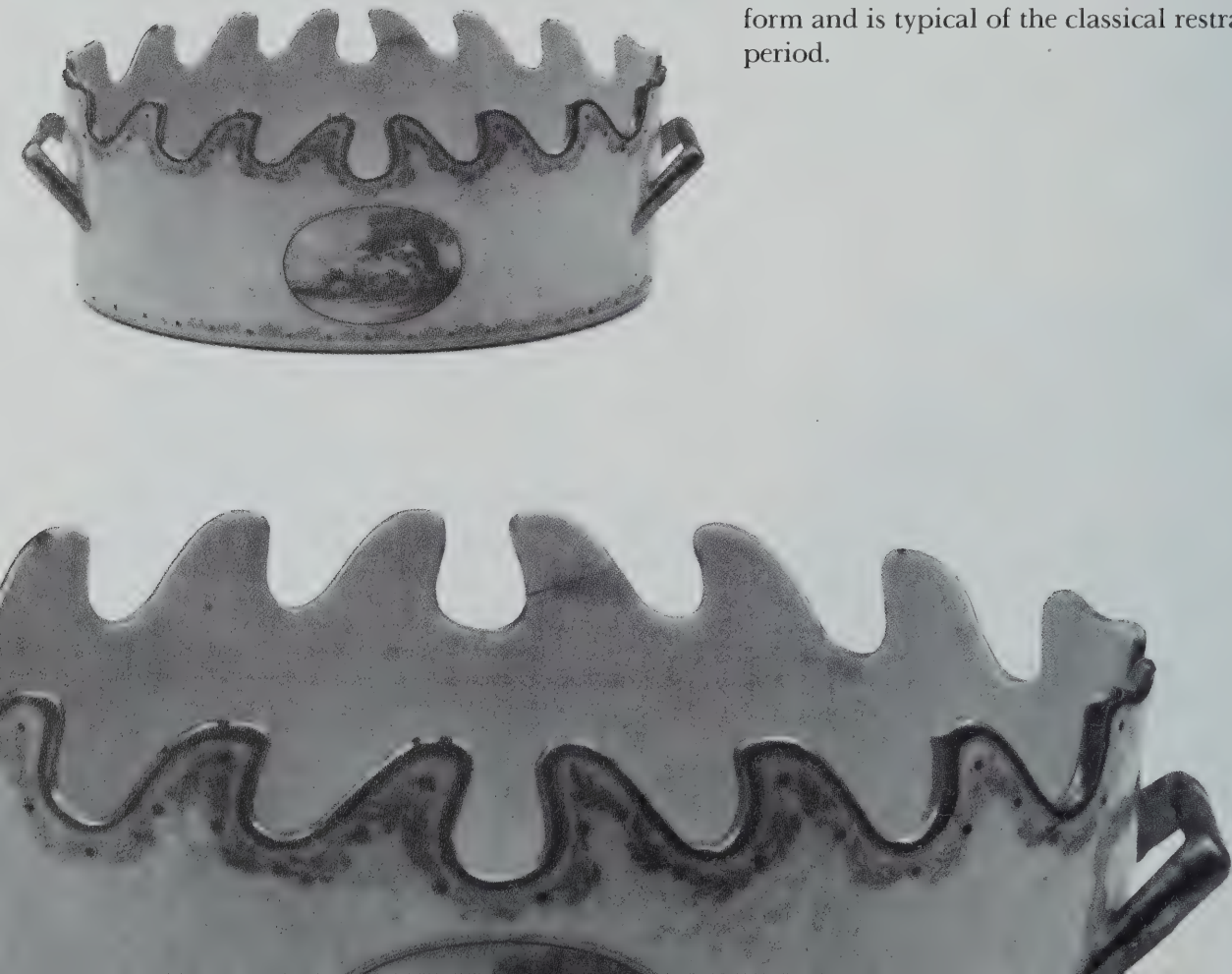
9. *Punchbowl*. Jingdezhen, China. 1760–1780. Porcelain, polychrome *famille rose* overglaze enamels. D. 11 $\frac{1}{2}$ in. (442).

Punch had been served from large teapots as well as bowls since the last part of the seventeenth century. Introduced from India, it consisted of tea as a base with arrack, a liquor, or rum, wine, brandy, spices and lemons, limes or oranges. Everyone had a favorite recipe, such as “Artillery Charge Punch,” but a few by their very names — “Bare-legged Punch” — kept some from the bowl. In the outer decoration of this bowl, giant pink lotus leaves appropriately “hold” the contents, which when emptied, reveal delicate butterflies and flowers. The unusual geometric inner border is broken by eight small suspended lotus blossoms. This bowl was intended for the English market, but it illustrates the way in which porcelains arrived here other than by legal import. According to its donor, George R. Curwen, it was a prize Capt. Samuel Carlton (1731–1804) took from a British ship during the Revolution.



10. *Monteith*. Jingdezhen, China. 1780–1790.
Porcelain, sepia and gilt. L. 11¼ in. (557).

This form is rare today in American Chinese export porcelain, but it was not originally made in large quantities. Used for chilling wineglasses, the stems of the glasses fit in the trough of each border “wave.” The oval scene was probably from a periodical or paper — English, European, or American — brought to Canton for the painters to copy. Some patterns feature country houses, more identifiable than this landscape view. The chaste wreath gold border is a sophisticated complement to the whole form and is typical of the classical restraint of the period.





11. *Urn, one of a pair.* Jingdezhen, China. 1790-1800. Porcelain polychrome overglaze enamels and gilt; initial "K" in oval medallion. H. 13 $\frac{3}{4}$ in. (123,541).

Decorative urns such as this one were invariably sold in pairs, usually to decorate a mantelpiece or sideboard. The form probably derives from a flint-porcelain urn made at Marieburg, Sweden, around 1775 or Wedgwood of the same period. There are endlessly detailed variations in border patterns on the standard shape. This one has an unusual Folion finial; its left paw is lifted from the lid and is still intact. The family name for which "K" stands has not been identified, but the single initial suggests that the urns were not acquired to celebrate a marriage. In that case, a monogram linking the couple's first initials with the first letter of the married name would have been more common. Urns such as these with North American histories have a variety of designs, including the American eagle, in the medallion area. Probably such pieces were painted (all but the medallion) and sold in Canton to be completed with a scene, monogram, or initial to personalize the purchase.

12. *Tea caddy*. Jingdezhen, China. 1810–1815. Porcelain, underglaze blue and white with gilt trim. H. 4¾ in. (331).

The tea caddy for Westerners had been produced in China since the early seventeenth century in the form of boxes, metal or porcelain. A hundred years later, as tea services took shape, the caddy vied with the teapot for first attention at the tea table. This one with its clearly detailed islands, pagodas, prunus, and sampans painted on a ribbed body and lid, the whole then carefully gilded, is a fine sample of what Americans came to call “Nanking” blue-and-white. A step above “Canton” ware, “Nanking” takes its name from the coastal port from which the ware, already painted and fired in Jingdezhen, was shipped to Canton by sea. Probably the gold was done on order in Canton, though sometimes it was applied after shipment to the West.



13. *Jar*. Jingdezhen, China. 1815–1825. Porcelain, underglaze blue and white, brass bound with a lock. H. 26½ in. (102,237).

When blue-and-white export is mentioned, most china students think of early nineteenth-century underglaze “Canton” or “Nanking” flatware. The former is often of lesser quality than its predecessors, with a typical diaper and scalloped border. The latter is more finely potted and painted, with a spearhead border. None of these features are found on this handsome jar, which nonetheless has the same landscape of contemporary “Canton” and “Nanking” and was no doubt bought in Canton. The jar’s unusual and finely worked brass trim contrasts with the blue-and-white color. With a lock, it originally stored a precious supply of pepper, cassia (or cinnamon bark), coffee, other spice, or unidentified sweetmeat. It may have held ginger in bulk, but the typical ginger jar is usually table-size for easy use in the kitchen and is also much more crudely painted. This jar features a typical landscape design in meticulous brushwork below a deep border of alternating dark-and-light blue reserves, joined by a series of two coin motifs. There are few such handsome jars with brass remaining today, and possibly, like the monteith, this one was unusual in its day. Most jars contemporary with or later than this one are more elongated and are in the “Rose Mandarin” or “Rose Canton” pattern with gilt dragon handles.



14. *Coffee or Chocolate set*. Jingdezhen, China. c. 1822. Porcelain white with gilt border. Pot H. 7% in. (133,679.1-.5).

This grape-and-leaf gilt set is incomplete. Rather than the usual forty-seven pieces standard at this time, it consists of six pieces. Found stored in the Peirce-Nichols House in Salem in good condition, these pieces may have been replacements for broken originals, or they may be well-preserved survivors or even samples for a full order. A handleless tea-cup in the same pattern and smaller than the coffee cup also survives, suggesting that the original ser-

vice was a combined one for coffee and tea. If so, it would have included a teapot and slop bowl as well. Presumably the complete set was given to the couple whose monogram is featured in gilt. The intertwined "H S N" stand for Henry and Sarah (Hardy) Nichols, married in 1822. The donor of this set, Mrs. Susan Nichols Pulsifer, received it from a descendant of the original owners, Miss Charlotte Nichols, who lived in the Peirce-Nichols House until her death. Pieces from a different gilt-and-white tea set with star border made for the same couple are also in the Peirce-Nichols House.





15. *Coffee and tea set.* Jingdezhen, China. 1830–1840. Porcelain, Fitz Hugh pattern in sepia, black and gilt. Coffeepot H. 7 $\frac{1}{2}$ in. (134, 318, 321, 327–330). *Jug.* Jingdezhen, China. c. 1840. H. 7 $\frac{1}{2}$ in. (135, 337).

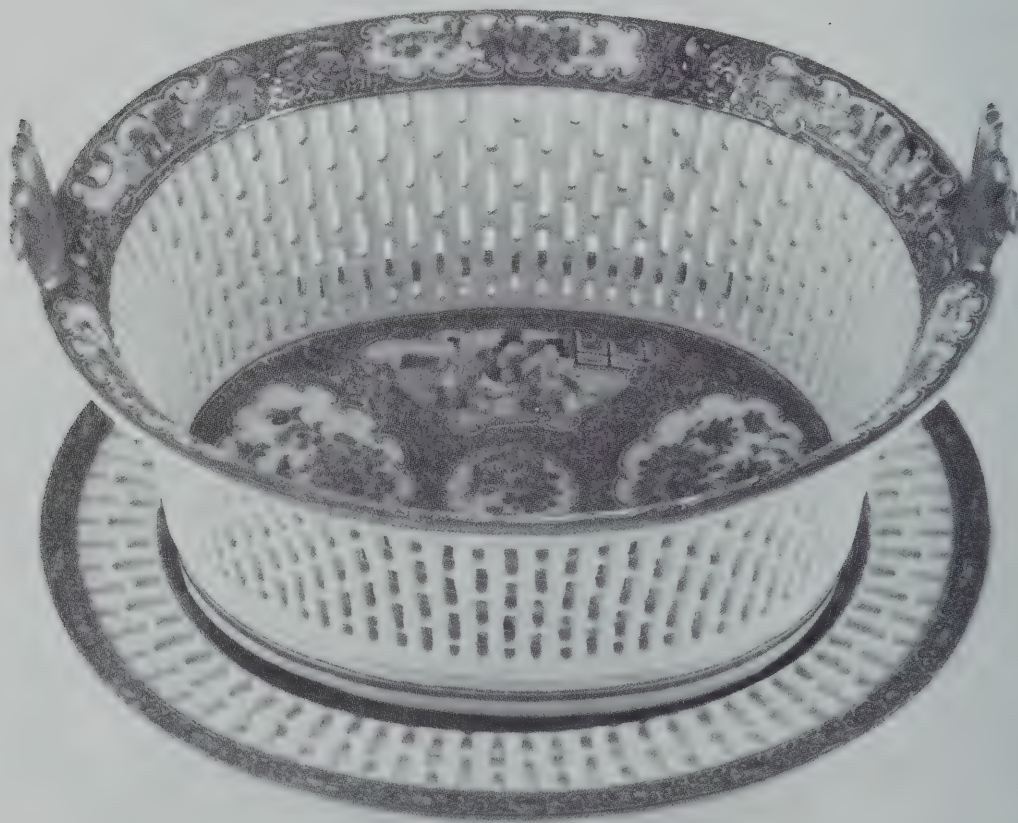
A tea and coffee service, once part of a set of several hundred pieces of china ordered by David Pingree (1795–1863), represents the mid-nineteenth-century continuation of popular decorations on

new shapes. The Fitz Hugh central decoration began to appear about 1780 to 1790, while the Empire border appeared about 1810 to 1820. But so partial to certain designs did patrons become that it is not surprising to find “old-fashioned” patterns on the heavier, larger forms of the third and fourth decades of the nineteenth century. Typical of its date, the coffeepot and teapot not only have a high foot but their lids have deep necks to hold them in place when pouring. The central medallion of the Fitz Hugh quadrant bears the monogram “DAP” for David and Anna Maria (Kimball) Pingree, who were married in 1824 and lived in the Institute’s Gardner-Pingree house. The covered jug bears the initials “FEMB” for Capt. Francis Brown, who was in Pingree’s employ and according to family tradition received this jug as a gift from the Chinese merchants for placing Pingree’s order.

16. *Fruit basket with stand, one of a pair.* Jingdezhen, China. 1830–1850. Porcelain with “Rose Mandarin” overglaze enamels and gilt. Basket L. 10½ in.; stand L. 11¼ in. (132,588 a,b).

This popular form continued from its inception in the fourth quarter of the eighteenth century well into the next. Often pairs were part of large dinner services, which could be over 400 pieces. The flamboyant “Rose Mandarin” pattern tends to dominate

plates, jars, and punch bowls to the distraction of the eye, but the piercing of the well-crafted basket keeps the “Mandarin” and the “Rose” under control so that their appearance is in pleasing harmony with the whole. The quality of the painting is first class, as is the application of the gilding. The pair was brought from China by John Bryant (1780–1865), supercargo on Derby ships and later partner of the firm Bryant and Sturgis in Boston.



17. *Tea set.* Jingdezhen, China. 1850. Porcelain, Rose Canton overglaze enamels. Teapot H. 4 $\frac{7}{8}$ in.; basket L. 9 $\frac{1}{2}$ in. (121,598).

The straw basket is gaily lined with three different printed cottons in which the teapot and two cups nestle. This set, made for the domestic Chinese market, not export, was doubtless a souvenir brought home as a curiosity, and from its wear, it was used infrequently. It represents a period when a decline in orders from the West meant a return to Oriental forms and decorations among the potters who had once made "chine de commande" in quantity. Of course, Western forms and decorations still continued to be made, but there was a slow increase of Eastern shapes and motifs for want of specific orders from Europe, England, and America. Tea itself, rather than the porcelain from which to drink it, remained the chief item in the East-West trade. England, in particular, levied huge duties on Chinese porcelain to protect her own ceramic industry.



18. *Plate.* Arita, Japan. c. 1850. Porcelain, underglaze blue lines predominately overglaze polychrome. Marked in red on bottom with an "F." Also in Japanese characters, "Made by Sampo at the Zoshum hall." D. 9 in. (102,944).

Japanese ware was familiar to Salem much earlier than the mid nineteenth century. By the late 1600s and early 1700s the Dutch and the English managed to obtain the products of Japan by direct or indirect trade. The plate is well potted and painted, with a solidity of body and composition which is bold and pleasing. The alternating designs of the outer panels are echoed in the cavetto's side-to-side change of half-daisies facing each other. The lack of a clear motif in the center is the singular lapse from clear artistic statement. The plate has an iron oxide brown rim, a frequent Japanese treatment from the seventeenth century onward and copied by the Chinese mainly on wares which are pre-1750.





English Ceramics on Essex County Tables

“A neighbor of the East India Marine Company, the Essex Institute, has a small but interesting and well-labeled collection of old Salem china.”¹ Since Alice Morse Earle admired it in 1892, the ceramics collection has grown significantly. The generous legacy of George Rea Curwen in 1900 and the smaller gifts and bequests of dozens of other residents, descendants, and friends of Essex County have made the Institute collection an important resource in regional material culture studies and an index of important styles of ceramic form and ornament.²

The ceramics used by Essex County’s earliest citizens are now rare. The few surviving examples (such as fig. 19) are generally the expensive, less-utilitarian pieces, and are therefore atypical. The words used to describe ceramics in seventeenth-century inventories are vague. “Earthen ware” or “earthen dishes” are distinguished from “china dishes,” but it is unlikely that “china” always meant true porcelain. The appraisers were probably attempting to identify the opaque white surface of the tin-oxide glazed earthenware; later known as delft. The same appraisers also recognized “painted dishes,” but did not indicate whether these were slip-decorated earthenware or delftware. In fact, the term “delftware” was not used at all in these inventories. Undoubtedly, some imported plain and slip-decorated redware was brought to Essex County from Bristol, Liverpool, or London, but local potters made similar wares. The inventories do not differentiate between imported and local earthen “dishes,” “cups,” “pans,” “platters,” “porringers,” “pots,” or “salt cellars.”³ Perhaps most people could not tell the difference; perhaps they did not care.

Fine ceramics were a luxury in seventeenth-century Essex County. On the eve of the American Revolution, the variety and quantity of ceramics were increasing rapidly, but pewter tableware was

still predominant. Although pewter plates, platters, porringers, and basins were listed by some estate appraisers, pewter was more often simply weighed and valued accordingly. Quantities in 1774 Essex County inventories range from as little as 7 to as much as 137 pounds of pewter in individual households. References to ceramics in these documents were still fairly general. Entries like “Crockery in closet,” “a parcel of china, chamber closet,” “china, glass, and delphware” [*sic*], or “sundry earthenware” far outnumber any descriptive or detailed lists.

The most frequently identified wares — “delph,” “china,” “cheyney,” “earthen,” and “stone” — were the same ones advertised in Boston and Salem newspapers since the early 1760s. Pieces were also identified by their color — “brown,” “cream colour’d,” “yellow,” or “blue and white.” Some appraisers noted a predominant decorative device such as “flowered,” “speckled,” or “plain edg’d.” Others simply identified a form and indicated whether it was new or old.

In many homes the only fine ceramics owned were those for drinking tea. These might be as basic as a “set of Cheyney cups & saucers” or complete tea sets with teapot, cream pot, sugar dish, slop bowl and a half dozen silver spoons, all of which were kept on a tea board or table in the best room. In households which owned a larger quantity of fine ceramics, there is a much wider variety of forms. Jonathan Orne, a fifty-one-year-old Salem merchant and sea captain, owned 106 pounds of pewter plates, platters, basins and so forth, along with cream-colored plates, mugs, butter cups, bowls, teapots, a cream pot and sugar bowl, china cups and saucers, stone bowls and a delph dish. Both Humphrey Deveraux, Jr. and Thomas Gerry of Marblehead, who also died in 1774, owned punch bowls, soup plates, fish dishes, patty pans, pudding dishes, and coffeepots.⁴ Such wares were

advertised in the *Essex Gazette* from its beginning in 1768 until the time of the Revolution by merchants in Salem, Andover, Marblehead, and other Essex County towns. Even at this early date Boston advertisers tried to attract Salem merchants and retail customers to their shops and warehouses. The enterprising Ebenezer Brigham informed Salem and Portsmouth, New Hampshire, readers of the contents of his “STAFFORDSHIRE LIVERPOOL WAREHOUSE,” some of which he had personally selected at the English potteries:

a large and full assortment of CROCKERY WARE. Consisting of almost every kind of CHINA, GLASS, DELPH, cream color, white, blue and white, black, brown, agot, tortoise, melon, pineapple, FRUIT PATTERNS, enamel’d, and many other Kinds of FLINT WARE...⁵

Since agate, melon, and pineapple wares were seldom, if ever, mentioned in probate inventories, Brigham’s descriptive advertisement helps us to understand the degree to which newly fashionable forms of English ceramics were available in New England.

Ebenezer Brigham was unusual in specializing in glass and crockery sales during the colonial period, for most merchants offered these wares as part of a general selection of British and West Indian goods. Although interrupted by the Revolution, this pattern of importation and sale continued until the Embargo of 1807 and the War of 1812. These years brought mercantile prosperity to Salem at a time of important technical development and enormous expansion in the British ceramic industry. New wares and new forms were being introduced in England and were quickly brought to Salem by enterprising local merchants and ship captains who sold their wares directly at the wharves, at public auctions, or in their own shops and warehouses. Most shipments included crates of

“assorted wares” considered suitable for rural customers, but country storekeepers were also encouraged to come to Salem to select their stocks:

Abijah Northey (1741–1816) was typical of the men involved in the ceramic trade during these years. He was a prosperous merchant owner of a distillery and a farm, as well as a part owner of several ships. He imported and sold textiles, glass, and crockery along with a general assortment of East and West India goods. His account book in the Essex Institute library indicates the kinds of ceramics which he purchased from Boston merchants or ordered directly from Liverpool dealers. Northey’s son, Abijah, Jr., (1773–1853) who continued the business after the War of 1812, gave up importing ceramics directly from Liverpool and purchased most of his stock in Boston.⁶ Newspaper advertisements confirm that this change was typical of many Salem merchants after 1815.

The Northey account books confirm an overwhelming preference for blue and green “edg’d wares” before the Embargo and the growing popularity of blue printed wares after 1815. Cream-colored and edged wares of various forms and “mocho” jugs and mugs continued to be imported well into the 1820s, along with new forms and patterns. An invoice detailing the contents of eight crates of “Earthen ware” shipped to Northey by Anderson, Child, and Child on the ship *Sally* in 1800 describes fluted and plain teapots, sugars and creams in myrtle, lemon sprig, brown star, fancy sprig, and fluted, printed patterns. “Myrtle” has been identified as a pattern made by the Herculaneum factory,⁷ but it is unclear if it was exclusively theirs or if they made any of the other patterns shipped to Northey. Since all of the above patterns were shipped in one crate, it seems likely that they were made at Herculaneum. Analysis of other invoices and records in these two volumes links particular types of wares to the factory of John & James

Davenport at Longport, Staffordshire, and clearly indicates that standard cream color and edged tablewares were made at other potteries and were available from many dealers in both England and New England.⁸

In 1814, when the end of the war seemed at hand, Horace Collamore, the Boston importer, wrote to John and William Yates in Staffordshire, “I wish you to execute immediately on a promising prospect of an amicable adjustment between this country and Great Britain,” an order of over 1000 dozen plates and sets of tea ware. Some of these were to be plain and some printed in specified patterns, such as “Stag,” “Gothic,” and “Palm.”⁹ Like many merchants, Collamore anticipated a huge demand for British goods when the war ended and wished to be sure that his orders were among the first to arrive in Boston.

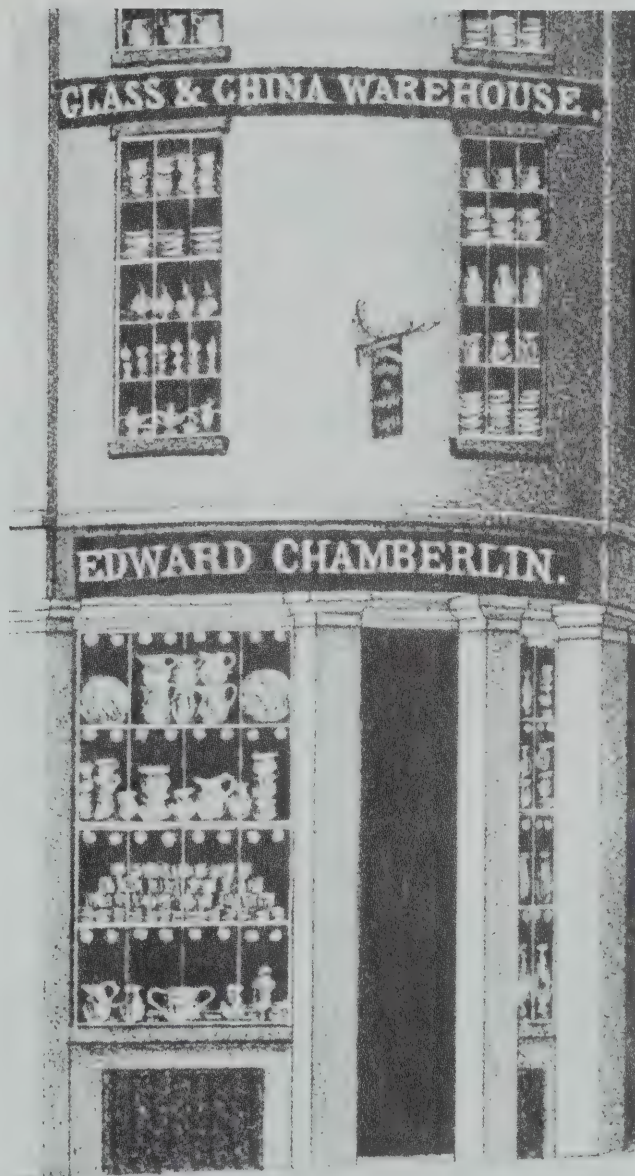
The flood of goods which Collamore anticipated had a dramatic impact on prices, with enameled teacups and saucers falling from \$2.05 per set in December 1814 to 11¢ per set in July 1819. At the same time, cream-colored cups and saucers fell from \$1.65 to 5½¢ per set, cream-colored quart mugs from \$5.35 per dozen to 90¢. Similar dramatic drops in prices also occurred for cream-colored jugs, quart bowls and twifflers, and for edg’d twifflers as well.¹⁰ These basic wares and forms constituted the bulk of a crockery merchant’s business, and few examples survive today in private or public collections.

The great richness of late-eighteenth and early-nineteenth-century English ceramics in the Institute collection reflects the period in which the industry reached its first pinnacle in England, and inexpensive, brightly colored earthenwares swept pewter from the tables of Essex county citizens of almost every economic level. The collection also reflects the interests of the early china enthusiasts such as Mrs. Earle and those who followed her.

The greatest strengths of the collection are the ornamental pieces of all periods, high-style tea sets and dessert services, specially commissioned or commemorative pieces, and those with particular historical association. Many of the most interesting pieces date from the years immediately after the American Revolution, when Salem was in her heyday.

Jane C. Nylander

1. Alice Morse Earle, *China Collecting in America* (New York: Charles Scribner's Sons, 1892), 411.
2. "The Will of George Rea Curwen," *Essex Institute Historical Collections* 36 (1900):248-61.
3. *The Probate Records of Essex County, Massachusetts*, vol. 1. (Salem: Essex Institute, 1916).
4. Alice Hason Jones, *American Colonial Wealth*, 3 vols. (New York: 1977).
5. *New Hampshire Gazette*, 20 August 1773.
6. Abijah Northey Account Books, mss. collections, Essex Institute.
7. Alan Smith, *The Illustrated Guide to Liverpool Herculanum Pottery 1796-1840* (New York: Praeger, 1970), 123.
8. Northey, *op. cit.*
9. Horace Collamore Order/Letter Book. 18 June 1814, mss. collections, Old Sturbridge Village.
10. *DeGrand's Boston Weekly Report*, Boston: 7 August 1819.

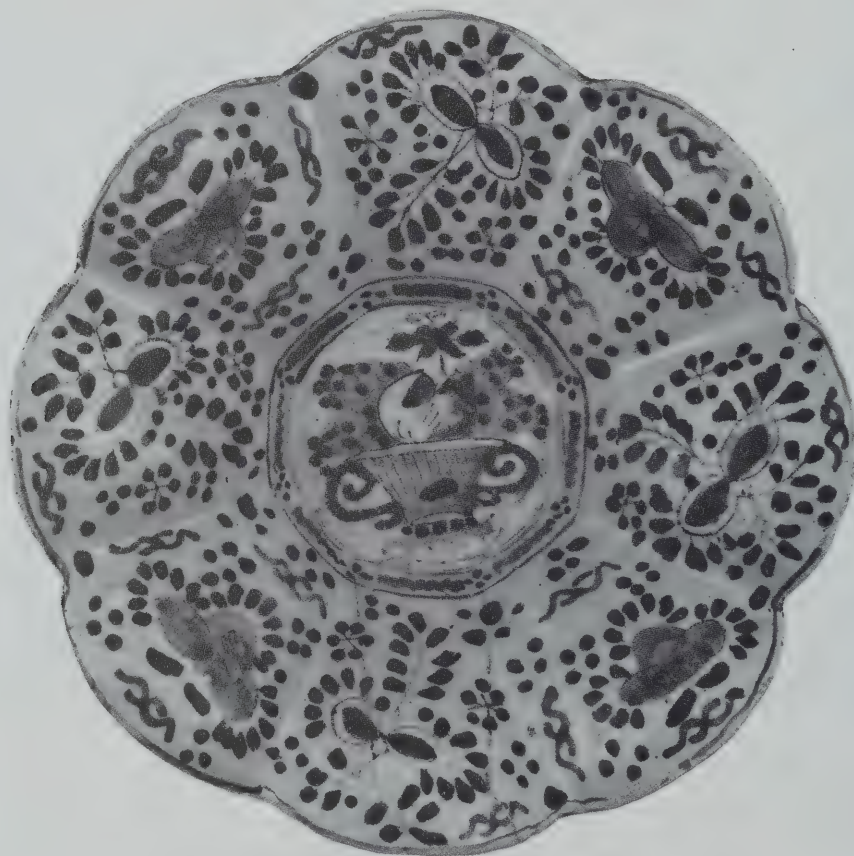


Edward Chamberlin's China and Glass Warehouse, c. 1835. Lithograph by John Pendleton, drawing by J. Peirce, courtesy of the Boston Athenaeum.

19. *Lobed dish*. North Holland. 1660–1700. Tin-glazed earthenware with hand-painted decoration in blue. D. 13 in. (105,152).

In 1810 the Salem diarist William Bentley described a number of antiquities shown to him by a Mrs. Perkins, noting that “a scalloped plate of the same [delft] ware was a curiosity in our times.” (Bentley 3:524-5, 20 June 1810) Perhaps he had been shown a lobed dish similar to this handsome example once owned in the Very family of Salem. In late-seventeenth-century households, a piece like

this was highly prized and displayed as an ornament when not in use. At table, it could have been used as a serving dish, or when accompanied by a container of water, it might also have been used for rinsing the hands during a meal. Modeled after fashionable lobed dishes in silver or other metals, this piece was molded after being turned on the potter’s wheel. The stylized floral designs were inspired by those on Chinese Wan Li porcelains, which were commonly imitated by Dutch ceramic painters at the end of the seventeenth century.



20. *Plate*. Lambeth, England. c. 1730. Tin-glazed earthenware with hand-painted decoration in blue. D. 8½ in. (329).

Earthenware pieces with an opaque white glaze of tin oxide were commonly called “delftware” or “delphware” after the Dutch city of Delft where this ware was made. Few if any people in early eighteenth-century America would have known or noticed that this plate was made in England; it was still “delph” to them.

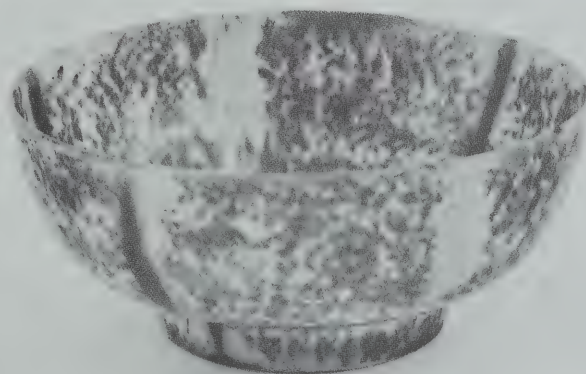
The ware was especially popular because of the white surface, a successful, inexpensive imitation of Chinese porcelain. Indeed, it was often painted with blue designs derived from porcelains. Despite its brittle nature and tendency to chip, delftware was made in a wide variety of forms for table use. 1774 Essex County inventories list plates, dishes, punch bowls, pint and half-pint bowls, soup plates, mugs, coffee “bowles” (handleless cups), small dishes, and pudding dishes. Because delftware does not stand up well when used with very hot liquids, soup plates and teacups or coffee cups are the rarest forms today.



21. *Bowl*. Staffordshire, England. 1750–1770. Creamware with mottled brown glaze. D. 8½ in. (123,724).

This is certainly the sort of piece which was described by Ebenezer Brigham as “tortoise shell” and by some eighteenth-century estate appraisers as “turtle shell ware.” It may have even been the “speckled earthenware of all sorts” which belonged to Capt. Richard Kelley of Amesbury in 1774. The mottled effect was achieved by the application of dry oxides which melted under the clear lead glaze when the piece was fired. Although often associated with Thomas Whieldon’s factory at Fenton Vivian, this type of decoration was done at many potteries.

The bowl bears a label saying “Aunt Jennie’s bowl which my father, who at this date Dec. 20th 1892 would passed his one hundred & fourteenth year, being born the 4th of July 1778, when a boy on visiting his grandmother, saw her setting away milk in this bowl it was show to be a distinguished antique”



22. *Plate*. Decorated at Liverpool, England. 1781–1790. Creamware with transfer-printed decoration. D. 9¾ in. (111,645).

This molded creamware plate was a stock design made at many English potteries from the 1770s until at least 1820. The border is divided into six sections, each with the same scalloped profile, a pattern which was first named “Royal” by Josiah Wedgwood in 1768. Typically, the piece has a circular well and no foot rim. The central landscape motif within a round rococo border and five different floral sprays in the border transfer-printed in black are also stock designs, but the name “Eunice Barr” must have been specially ordered by an American ship captain or merchant. Perhaps it was ordered by Eunice’s father, Capt. James Barr, Jr., to celebrate her birth in Salem on 18 February 1781.



23. *Mug*. Staffordshire or Yorkshire, England. 1770–1785. Creamware with transfer-printed decoration in black. H. 4¾ in. (105,948).

The degree to which some New Englanders cherished imported English ceramics is well documented in this piece with its sturdy, soldered tin bands holding together its cracked body. The transfer print depicts a clergyman, a lawyer, and a doctor in distinctive occupational dress with the poem “The Triple Plea”:

Law, Physick and Divinity
contend which shall superior be
The Lawyer pleads He is your Friend
And will your Rights and Cause defend.
The Doctor swears (deny’t who will),
That Life and Health are in his Pill.
The grave Divine, with look demure,
To Penitents will Heaven assure.

But mark these Friends of our & see,
Where ends their great Civility.
Without a Fee, the Lawyer’s Dumb;
Without a Fee, the Doctor — Mum;
The Rev’rence says, without his Dues,
You must the Joys of Heaven lose
Then be advised: In none confide;
But take Sound Reason for your Guide.



The TRIPLE PLEA

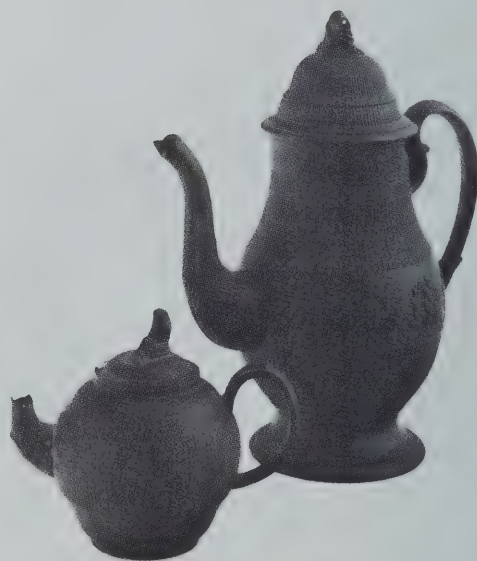
*Law, Physick, and Divinity
 contend which shall be your Friend -
 The Lawyer pleads, He is your Friend,
 And will your Rights & Cause defend.
 The Doctor swears (dony't who will)
 That Life and Health are in his Pill.
 The grave Divine, with Look deniare,
 To Penitents will Heaven assure.*

*But mark these
 Where ends the
 Without a Fee the
 His Requir'd
 You must the
 Then be advi'd
 But take Sound*



24. *Teapot*. Marked by William Clowes, Longport, Burselm, Staffordshire, England. 1783–1796. Basalt (black stoneware). H. 4 in. (170). *Coffeepot*. Possibly by Edmund John Birch, Shelton, Staffordshire, England. 1796–1814. Basalt. H. 8¾ in. (172).

Black basalt was developed by Josiah Wedgwood in the late 1760s and used at the Etruria factory especially for ornamental wares. Many Staffordshire and Yorkshire potteries experimented with the high-fired black body with its matte surface, producing pots for coffee, tea, and chocolate, cream jugs, sugar bowls, slop bowls, and occasionally the eight-inch tea plates then known as twifflers. The pieces were usually thrown on a potter's wheel and ornamented with engine-turned grooves, banding, and reeding, as well as with applied molded ornaments, often in a highly neoclassical style. Some factories and merchants referred to this ware as "Black Egyptian."



25. *Basket and stand, one of a pair.* Herculaneum Pottery, Liverpool, England. 1796–1810. Pearlware, molded and pierced, hand-painted blue edge design. Basket, L. 9 in.; stand L. 10½ in. (112,320).

Edged wares may have been the most commonly imported type of English earthenware from 1790 to 1820. They were nearly as cheap as cream-colored wares and offered an equally wide variety of forms. Simple tablewares were most common and were listed in large quantities in both import records

and probate inventories. At her death in 1809, Mercy Gibbs of Salem had in her Front Room “11 blue edge dishes 4.00, 1 d° tureen & dish 1.50, 44 d° plates 2.50, 13 d° small plates & dishes .56.”¹ More elaborate forms such as this fruit basket and stand are rare survivals today because of their fragile nature, but they do appear in Salem inventories such as those of Henry Rust and Moses Little, both taken in 1811.

1. Essex County Probate Court records, vol. 378: 155–61.





26. *Ewer and basin*. Possibly Herculaneum Pottery, Liverpool, England. 1796–1800. Creamware with transfer-printed and hand-painted decoration and gilding. Bowl, D. 11½ in.; pitcher H. 10 in. (129,002).

This familiar baluster-shaped pitcher is commonly called a “Liverpool pitcher.” Both it and the accompanying bowl bear transfer-printed designs of a ship with an American flag, identified on the pitcher as the *Active*. Other motifs on the pitcher include the Great Seal of the United States and a map of the eastern part of the United States and Canada with pictures of Fame, Washington, and Justice Securing Liberty to America, and Wisdom and Justice Dictating to Dr. Franklin, all of which are derived from a cartouche on a large 1783 map of the United States published in London by John Wallis. The bowl is ornamented with additional transfer designs: “John Adams, President of the United States of America” and “By Virtue and Valor We Have Freed Our Country, Extended Our Liberty and Laid the Foundation of a Great Empire” and a poem honoring Washington. The pieces have been further embellished with gilding, including on the pitcher, “I. Nichols” and on the bowl, “IN.” Ichabod Nichols was the father of George Nichols, captain of the *Active*, who may have ordered the special decoration to be added to the pieces in Liverpool.

27. *Footbath*. Impressed mark: Herculaneum Pottery, Liverpool, England. 1796–1810. Creamware. H. 6½ in. (110,595).

This unusual form is identified in several creamware factory records, although it is not listed in the price book for the Herculaneum warehouse for 8 December 1808. The Leeds Pottery catalogue of 1814 describes the function of the piece as being

“for washing or bleeding the Feet in.”

Creamware was used in many utilitarian forms: milk pans, chamber pots, eyecups, spitting pots, shaving basins, bidets, and water closet pots, in addition to the more familiar tea, table, and ornamental ware. Very few examples of the former types survive intact, although they are commonly excavated at New England archaeological sites.



28. *Platter*. Staffordshire or Yorkshire, England.
Late eighteenth or early nineteenth century.
Creamware. L. 14½ in. (111).

A rare survivor, this undecorated creamware platter is said to have been used in the Old Jail on Federal Street in Salem about 1800. It is typical of the large quantities of utilitarian tablewares imported by New England crockery merchants from 1769

until at least 1835. "40 crates assorted cream-coloured Liverpool Ware . . . Imported in the Brig Peggy and for sale by Joseph Waters, Salem" were advertised 6 October 1792 in the *Salem Gazette*. Both Wedgwood and Leeds Pottery documents list this form as a "Paris or Plain Dish." In 1814 Leeds offered oval examples in sizes ranging from 6 to 21 inches, with matching round dishes and soup plates.





29. *Mug*. Staffordshire or Yorkshire, England. 1813–1820. Pearlware with slip decoration and gilding. H. 5¼ in. (117,340).

A fairly standard item decorated with blue slip and bands of black slip cut away to form a checkered pattern, this mug was further embellished with a gilded bird on a branch and the name “Elizth Goodhue.” It may have been decorated and brought home as a present for Elizabeth Dodge Goodhue, who was born in Salem 26 February 1813, the daughter of Abner and Frances Bott Goodhue.

30. *Bowl*. Staffordshire or Yorkshire, England. 1810–1830. Pearlware with engine-turned, slip-banded, and slip-marbled decoration. D. 10 in. (217).

Inexpensive bowls, mugs, jugs, and other utilitarian forms of hollowware were often decorated with a combination of engine-turned and slip-banded techniques. This “mocha” or “moco” ware was made by many potteries. The bright color combinations and bold looping designs seem to have appealed to popular taste. The most common forms were cider pitchers, mugs, and punch bowls, so it is no wonder that the ware was sometimes referred to as “tavernware.”



31. *Tea and coffee set.* Possibly Swansea, Wales.
c. 1815. Porcelain. Teapot H. 6 in. (126,017).

This beautifully painted tea set was purchased in England in 1815 for Mrs. Phineas Parker of Boston, who later lived in Newburyport. The teapot and stand, covered sugar dish, and cream pot were molded in the characteristic oblong shapes of the Regency period. Either the round teacups or the straight-sided coffee cans could be used with the

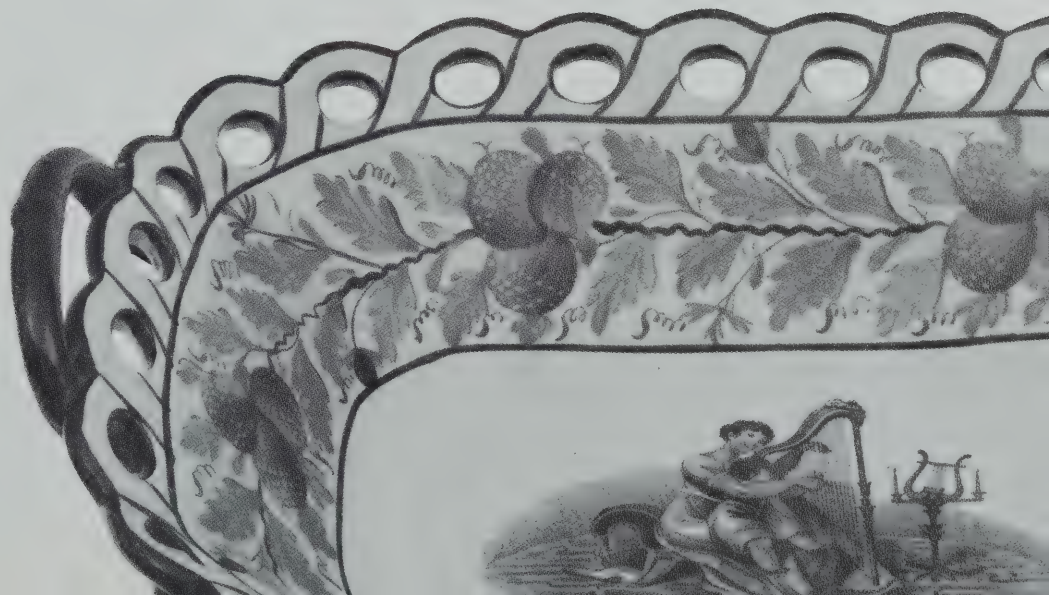
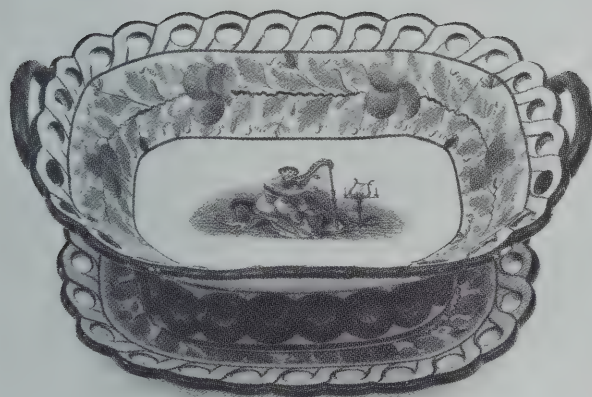
deep saucers. Only one saucer has been broken and the set originally served twelve.

Since it withstands heat, porcelain was particularly well suited to tea and coffee wares. Because of the social importance of the service of these beverages, tea and coffee sets were usually beautifully made and decorated. As a result they were expensive; this example cost five guineas. Often tea sets were the only porcelain owned in New England households of this period.



32. *Basket and stand.* Staffordshire or Yorkshire, England. 1810–1820. Pearlware with slip, transfer, and hand-painted decoration. Basket L. 10 $\frac{3}{4}$ in.; stand L. 9 in. (109, 834).

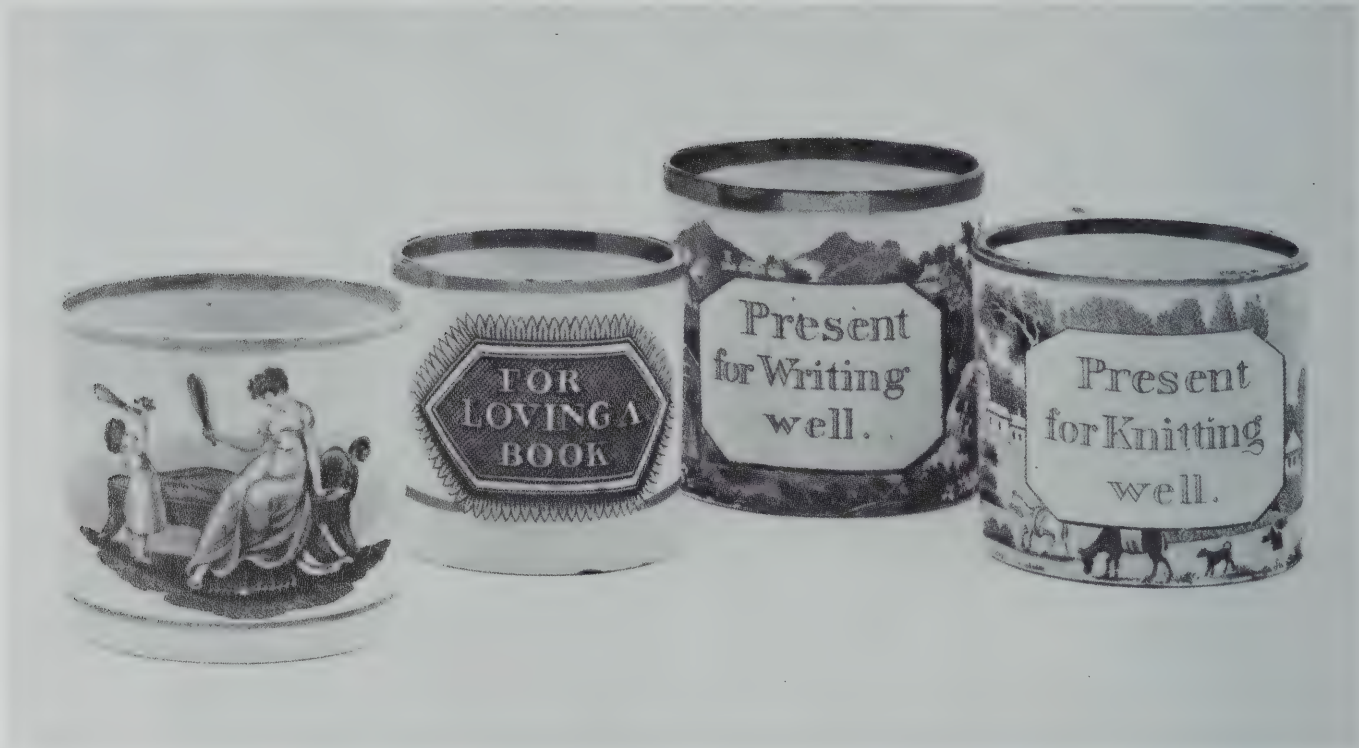
This set combines several modes of ceramic decoration in an unusual way. The centers of the pieces have been washed with yellow slip and then transfer-printed in mulberry with two different designs based on the popular prints by Adam Buck. The basket depicts a mother and child playing a harp; the stand shows a more lively scene titled “That’s My Doll!” Around the views is a hand-painted strawberry border with leaves. The reticulated border and handles are highlighted with hand-painted stripes in the same color as the transfer prints.



33. *Ewer and basin*. Made by John Rogers & Son, Dale Hall, Longport, Staffordshire, England. 1815–1825. Pearlware with transfer-printed decoration in blue. Bowl D. 11½ in.; pitcher H. 10 in. (160;1,830).

Pearlware with transfer-printed designs in underglaze blue seriously challenged edged ware as a popular ceramic import after the War of 1812. New Englanders preferred darkly printed designs with the ground filled in as much as possible. Many English and romantic scenes were imported, but those designed especially for the American market must have had a special appeal. This view of the Boston Common is said to have been copied from an 1804 sketch by a man named Dobbins; it is known on plates of various sizes, platters, and much less frequently on washbowls and pitchers such as this. The scene depicts the new State House, with the Hancock and Copley houses and new development on Beacon Hill to the left and the Amory-Ticknor House and Park Street Row to the right.





34. *Mugs*. 1815–1825. Pearlware with transfer-printed decoration. H. (.19) 2 $\frac{3}{4}$ in. (130,053.19,.22,.23,.24).

These small, flat-bottomed mugs were designed to be used safely by very young children. Moral maxims and nursery rhymes, pictures of birds, animals, children at play, and letters of the alphabet, as well as children's names, were all popular decorations. Some of these "toy mugs" must have been given to children as rewards for

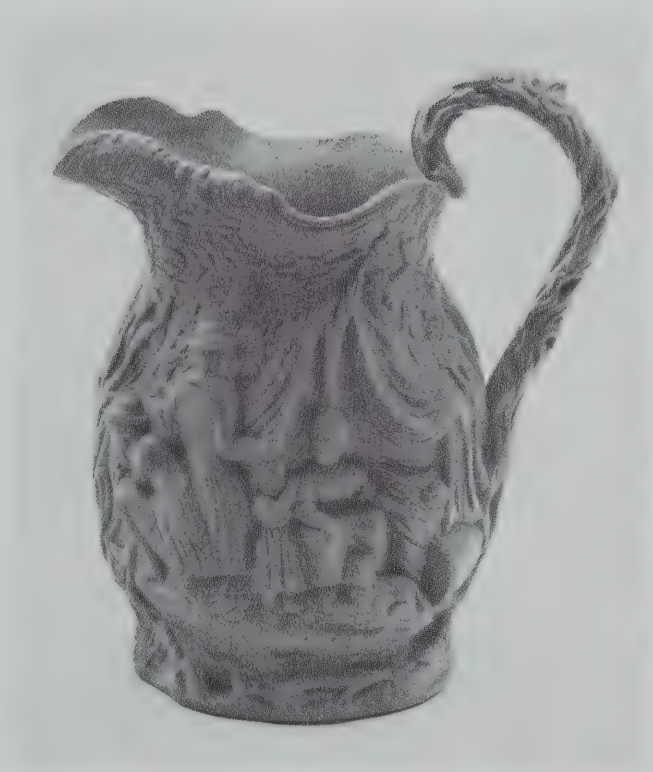
accomplishing certain activities, for they bear legends such as "For Loving a Book," "A Present for Knitting Well," or "Present for Writing Well."

Mugs of this type were highly prized by late-nineteenth-century and early twentieth-century ceramic collectors such as Miss Margaret H. Jewell, whose collection of over one thousand examples belongs to the Society for the Preservation of New England Antiquities. These were collected by Mrs. Francis R. Appleton, in whose memory they were given to the Institute.

35. *Pitcher*. Made by Edward Wally's Villa Pottery, Cobridge, Staffordshire, England. 1845–1846. Stoneware. H. 8 in. (123,155).

Molded stoneware pitchers, known in England as jugs, easily and inexpensively satisfied the mid-nineteenth-century taste for romantic or exotic subjects. Vigorous forms and bold three-dimensional ornament vividly depicted scenes from current and classical literature as well as naturalistic forms such as tree trunks and bouquets of flowers.

This “Gipsey” design was introduced by the firm of Jones & Walley in Cobridge, who “published” their design 1 July 1842. The additional printed mark indicates that this particular example was made by Edward Walley, who worked alone after 1845.



36. *Jug*. Josiah Wedgwood and Sons, Etruria, Staffordshire, England. c. 1880. Earthenware with transfer-printed decoration in colors. H. 6½ in. (125,803).

This jug is one of a group commissioned in 1880 by the Bostonian Richard Briggs, “owner of the oldest china store in America . . . established 1798.” Henry Wadsworth Longfellow wrote to Briggs on 30 December 1880, thanking him for “a very pleasant and welcome New Year’s gift” which had taken him quite by surprise. In January of 1881 Briggs advertised “Longfellow Jugs” for “five dollars each . . . delivered free of expense at any place in the United States.”¹ The dealer suggested that “every family will consider it a pleasure to have placed before them in this form the features and the words of this most gifted and charming American poet and gentleman.”

One side of the jug bears a portrait of Longfellow, the opposite side seven lines from his 1877 poem, “Keramos,” beginning “Round turn, turn my wheel . . .” About the neck are the names of Longfellow’s major works to that date: “Golden Legend,” “Tales of a Wayside Inn,” “Psalm of Life,” “Excelsior,” “Hiawatha,” “Evangeline,” and “Miles Standish.”

1. *Frank Leslie’s Illustrated Newspaper*, January 1881.





Essex County Local Production

Ceramics, like furniture, was a craft established in Essex County in the earliest days of European settlement. Potters were attracted to the region as early as 1635 by its abundance of natural clay. The iron content of this clay caused it to turn a range of red colors when fired, hence the term “redware.” Virtually all New England clay has this ferrous composition, a geological accident that limited the possibilities of local production and necessitated the importation of all other types of ceramics.¹

Many seventeenth- and eighteenth-century Essex County potters have been identified by Lura Woodside Watkins in her landmark study, *Early New England Potters and Their Wares*, but most of their earthenware has long since been discarded. Documents can help to fill the historical gap. Land records, wills, and inventories confirm that Essex County was a thriving center of redware production throughout the colonial period. Craftsmen such as the Bayleys of Rowley and Newburyport have become legendary but there are many lesser-known potters and undoubtedly more remain to be recognized.² The Institute is fortunate to own some documentary evidence pertaining to local ceramic production: the account books of Joseph Procter, a late-eighteenth-century Gloucester potter turned entrepreneur. Many colonial artisans saw their crafts as a steppingstone to a better life that included merchant activity and the higher social status of “gentleman.” Silversmiths, especially, were successful at making this transition. Procter was one of the few redware potters able to do so.

Unfortunately, no surviving earthenware has been identified as Procter’s. Pitchers and mugs are the only forms specifically listed in the accounts and then only rarely. A critical entry verifies Procter’s continued involvement as a producer of pottery as well as a merchandiser. On 10 December 1790 Procter’s son, Daniel Epes Procter (1768–1851) bought among other things a silver watch and a

pair of shoes from his father's store. His account is credited with "6 months laborer [*sic*] @ potting making ware @ 120 [shillings]/month."³ Daniel must have been working at his father's pottery, otherwise just the value of the ware would have been credited. In all likelihood, the twenty-two-year-old Daniel had recently completed his training with his father and still worked for him.

Procter died in 1805 at the age of sixty-one. His real estate, valued at almost \$7,000, does not include a pottery specifically, but the personal property does indicate pottery-making equipment and an inventory of nineteen dozen chocolate pans in an outbuilding. Procter also owned a chocolate mill, two grist mills, a flake-house, and part of a wharf and store. This entrepreneur followed the sound business practice of being his own supplier, merchandiser, and shipper. His death notice emphasized the prestige of his later years over his craftsman beginnings: "He carried on the fishing business quite extensively, and was for several years one of the selectmen."⁴

Social status may not have been Procter's only motivation. After the Revolution the earthenware industry in Essex County had reached its peak; the redware market became saturated and public demand for stoneware increased. Most Essex County craftsmen were unable to adapt to stoneware production. The high capital investment required to import raw clay from New York or New Jersey and the technical expertise involved with firing to a higher temperature were beyond the resources of most small-scale potteries. Some potters relocated in New Hampshire or Maine, where redware competition was lower. Some turned to the production of industrial wares such as water pipes. Still others abandoned their vocations altogether. Joseph Procter's entrepreneurial activities may have begun as an effort to expand his market without relocating.

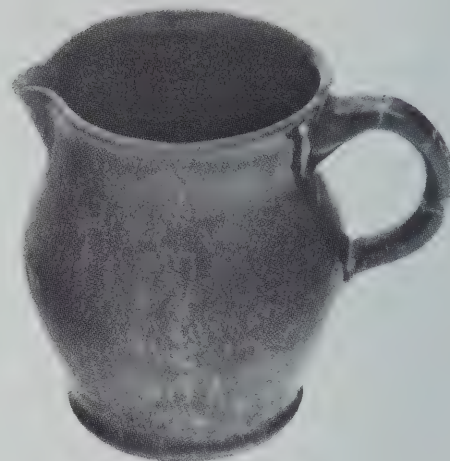
In the nineteenth century the earthenware industry in Essex County declined further. One area to maintain traditional potteries after the War of 1812 was South Danvers (incorporated as the town of Peabody in 1855). It has been estimated that there were as many as thirty potteries operating in that area at that time.⁵ The Osborn family had established a mid-eighteenth-century pottery that served several generations of craftsmen in South Danvers and expanded to New Hampshire, Maine, Rhode Island, and New York.⁶ The pottery of a third-generation Osborn, Amos, is well represented in the Essex Institute collection. When Amos died in 1836 his sons first leased and then sold the property to Joseph Reed in 1866. Reed continued to operate the pottery, then leased it to Rufus Lamson and later to C. F. Worthen, and finally sold it to an employee, Moses B. Paige in 1872. The Paige pottery remained open until it was destroyed by fire in the 1950s.⁷ Many other South Danvers families were also potters. Southwicks produced pottery from the mid eighteenth to the mid nineteenth centuries. Wilsons and Goldthwaites operated potteries into the early nineteenth century as well. It is the work of these nineteenth-century potters that forms the heart of the Essex County ceramic collection at the Essex Institute.

Susan J. Montgomery

1. Stoneware occurs naturally in some areas of Vermont, but potters in this state had closer contact with New York and New Jersey than with coastal New England.
2. Lura Woodside Watkins, *Early New England Potters and Their Wares* (Cambridge: Harvard University Press, 1968), 48–61.
3. Watkins, 68.
4. Quoted by John J. Babson in *History of the Town of Gloucester Cape Ann*. (Gloucester: Peter Smith, 1972), 502.
5. John A. Wells. *The Peabody Story: Events in Peabody's History 1626–1972* (Salem: Essex Institute, 1972), 242.
6. Watkins, 62.
7. Wells, 243.

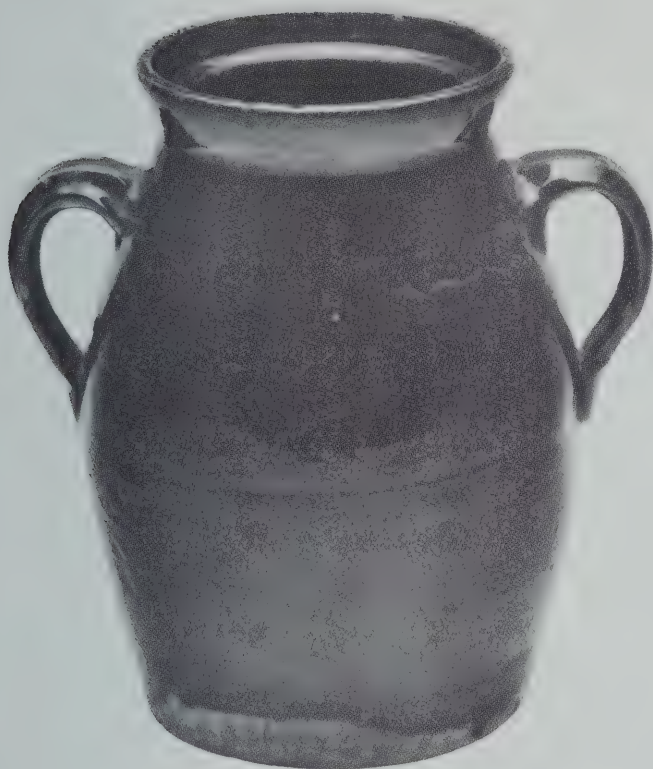
37. *Covered dish.* Essex County, Massachusetts. c. 1750. Earthenware with lead glaze. D. 11¼ in. (104,418 a and b).

This unusual form may have been known as a stew pot. Although accessioned in 1914 as European earthenware, it was probably manufactured in Essex County, perhaps in Salem, in the middle of the eighteenth century. If so, it would be one of the earliest examples of local redware to survive. More important than the exact locale of its manufacture is its fine quality. A crock with similar combed decoration is in the Lura Woodside Watkins collection at the Smithsonian.



38. *Pitcher.* Newburyport, Massachusetts. Late eighteenth century. Earthenware with lead glaze. H. 3¾ in. (121,933).

This small pitcher was reportedly unearthed during excavation for a new highway in Newburyport. Although Lura Woodside Watkins identified this site as that of Daniel Bayley and his sons (1764 to 1799), the exact location of the digging cannot now be pinpointed. Bayley and his sons did indeed live and work in the area, but so did several other potters, including Ebenezer Morrison, who may even have shared a kiln with the Bayleys. Regardless of who actually made this pitcher, it is a fine example of late-eighteenth-century Essex County earthenware.



39. *Jar*. South Danvers, Massachusetts. First half of the nineteenth century. Earthenware with lead glaze. H. 8 in. (112,338).

Family tradition maintains that this two-handled jar was made at the William Southwick pottery at 161 Lowell Street in what is now Peabody. It was donated to the Institute in 1921 by Mrs. Horace A. Southwick, wife of William's great-great grandson. Southwick and his sons and grandsons operated the pottery from the mid eighteenth century to about 1840. William's brother, Joseph, had another shop at 151 Lowell Street at the time of his death in 1786.

The black glaze, achieved by adding manganese as a colorant to the usual lead formula, was commonly used by other potteries in the eighteenth and nineteenth centuries. Undoubtedly, the Southwicks used clear glazes on their ware as well.

40. *Churn*. Andover, Massachusetts. Late nineteenth century. Stoneware with salt glaze. Stamp: L. Willard & sons/Ballardvale, Mass./2. H. 15 in. (106,480). *Bottle*. Probably Charlestown or Chelsea, Massachusetts. 1859–1884. Stoneware with salt glaze. Stamp: S. B. Winn, Salem. H. 10 in. (102,867). *Crock*. Probably Worcester, Massachusetts. c. 1870. Stoneware with salt glaze and cobalt decoration. Stamp: C. F. WORTHEN/PEABODY MA^{SS}. H. 11½ in. (133,725).

Stoneware was not commonly made in Essex County. The clay did not occur naturally in this area and had to be imported at great expense. Stoneware was, however, manufactured in the Ballardvale neighborhood of Andover at a pottery owned by George W. Simmons of Boston and apparently leased to various potters including L. Willard.¹ Neither Mr. Willard nor the exact dates of the pottery's operation have been identified.

Although stoneware made after 1800 is often marked, the names could indicate the manufacturer, another potter who only sold the stoneware but did not produce it, or a merchant who sold the contents. Silas B. Winn was a Salem brewer who maintained shops at the corner of Front and Washington Streets and at 191 Washington Street from 1859 to 1884. In 1884 he took in his son Frank as a partner and changed the name of the firm to S. B. Winn & Son. Winn's advertisement in the 1882/1883 Salem Directory claims that he manufactured "soda, ottawa and ginger ale/ Also small drinks in Bottles" and that he was a "Bottler of Ale, Porter, Cider and Lager Beer." No doubt Winn ordered this bottle and others from a stoneware manufacturer, perhaps one of those that flourished in Charlestown and Chelsea throughout the nineteenth century, and specified that they be stamped with his name.

C. F. Worthen must have ordered stoneware, this crock included, made to his specification, to sell as a sideline to earthenware, for there is no evidence that stoneware was ever produced at his site at 102 Central Street in Peabody.²

1. Watkins, 90.

2. Lura Woodside Watkins identified another marked Worthen stoneware vessel as the product of a Worcester pottery. Watkins, 89.



41. *Divided Dish*. Danvers, Massachusetts. Nineteenth century. Earthenware with lead glaze. D. 9 in. (110,951). *Candlestick*. Paige Pottery, Peabody, Massachusetts. 1912. Earthenware with lead glaze. Mark: R stamped on the bottom. H. 2 in. (103,432).

This divided dish was exhibited in the Massachusetts State Building at the World's Columbian Exposition in Chicago in 1893 and still bears its identification from that exhibit. It was loaned to the fair by W. J. Stickney, who later donated it to the Institute's collection. The label reads in part, "Dish for Beans & Indian Pudding," indicating a

pendant for romanticizing our colonial past. Although it was exhibited in Chicago as a prerevolutionary example of redware, its unmistakable crudeness suggests a conscious nineteenth-century effort to create the impression of age.

Colonial Revival nostalgia for the past prevails also in the consciously old-fashioned candlestick purchased directly from the Paige pottery. It was probably thrown and marked by Edwin A. Rich, who had worked at several New England potteries including Bullard and Scott in Cambridgeport and the Lawrence pottery in Beverly. His name is first listed in the Peabody directory in 1908, but he may have worked at the Paige pottery as early as 1880.¹

1. Watkins, 65.



42. *Vase*. Marblehead Pottery, Marblehead, Massachusetts. c. 1919–1920. Earthenware. Marblehead stamp: M P flanking a ship; H T incised on foot rim. H. 7 in. (136,024).



The Marblehead Pottery, originally founded as part of a therapeutic crafts workshop, was operated by Arthur E. Baggs from 1904 to 1936. Baggs's experiments with glaze formulas led to the success of the classic matte glazes for which Marblehead became famous. Almost all Marblehead pottery is marked, but the use of incised initials is less common. They probably indicate the designer, Arthur Hennessey, and the decorator, Hannah Tutt.¹ Most Marblehead pieces were thrown rather than molded and the patterns incised by hand, thus allowing for wide variation in form, design, and color combinations. A new Institute acquisition, this vase is a standard form illustrated in the 1919 Marblehead catalogue.² The pattern, also shown in the catalogue but on another form, is a stalking cat, set into relief by a greenish ground against "Marblehead blue."

1. Paul Evans. *Art Pottery of the United States* (New York: Scribner's, 1974), 160.

2. Owned by the Essex Institute library.



Glass in Salem

The first glasshouse in New England was established in Salem in 1639. The venture met with limited success, and available records indicate that production, primarily of utilitarian bottles, ceased after approximately four years. Little else is known of this first manufactory, and none of its products are identifiable today. After the failure of its glasshouse, the Salem area had no connection with glassmaking until the establishment of the nearby Boston Crown Glass Manufactory in 1787. From that date throughout the nineteenth century, glass was in continuous production on the eastern coast of Massachusetts, and inventories, newspapers, account books, correspondence, and ship manifests provide a relatively clear image of the glass owned by Salem residents from 1790 to 1830.

Benjamin Pickman and George Crowninshield were merchants of the upper strata of early-nineteenth-century Salem society. After their deaths (in 1819 and 1815 respectively) detailed inventories were made recording their possessions. To the "lot of junk bottles," glass entry lamp, and filled cider bottles documented in the inventories of men of more modest means, these two inventories added decanters, wine, jelly, and beer glasses, candlesticks, and other decorative crystal. Accumulated over a lifetime, many of the items owned by the two merchants were of eighteenth-century origin, and some possibly inherited. The Essex Institute has a collection of baluster-stem wineglasses and Stiegel-type salt cellars, beer mugs, and decanters which could be representative of items listed in these inventories. Since there was no Massachusetts glassmaking industry until 1787, these objects were either imported from abroad or brought to Salem from the Connecticut or Pennsylvania glasshouses which were in operation in the eighteenth century and whose production was stylistically linked to European glass. As early glass is usually unmarked, it is

difficult to designate the Institute's eighteenth-century glass as either Continental or American in origin.

At the end of the Federal period new technology entered the glassmaking industry and pushed New England to the fore as a major center of glass production. Most of the new manufacturing processes attempted to simulate the appearance of cut glass while avoiding the labor and expense of that technique. The resulting wares were often crude in comparison with the ideal, and although adequate for common use, they were not suitable for a Crowninshield or Pickman dinner party. Consequently, imported glass remained in demand even as Salem residents turned to less-costly domestic products. Ship records document an occasional crate of window glass and hollowware arriving in Salem on a vessel from Hamburg, Amsterdam, or Russia; these were the exception, however, and England was the origin of most of the glass entering from abroad.

The account books of two Salem merchants who carried glassware, Abijah Northey and Joseph Cloutman, confirm that Pickman, Crowninshield, and other Salem residents could have easily purchased imported as well as domestic glassware locally. The Northey and Cloutman account books include all the forms of glass listed in the Pickman and Crowninshield inventories, and Cloutman's records even include accounts with various members of the Crowninshield family.

The Northey and Cloutman account books, the Salem Custom House records, and the local newspapers suggest that there were several avenues by which Salem merchants stocked their shelves with glass. Northey's account books span the years 1797 to 1827 and reveal that in the earlier years he purchased most of his stock from ships coming into Salem from England and Europe. As time pro-

gressed, he took increasing advantage of the bountiful glass supply available from Boston merchants and auction houses which regularly advertised new stock in the *Salem Gazette*. A third source of glass was of local production. Both the Boston Glass Manufactory and the New England Crown Glass Company had agents in Salem and ran frequent advertisements in the Salem paper promoting their wares. Occasional advertisements for glass of southern or western manufacture indicate that a wide range of glass was available in Salem by 1830.

By midcentury attrition and consolidation depleted the ranks of the many glasshouses which had sprung up around Boston, leaving the New England Glass Company and the Boston and Sandwich Glass Company to dominate production. Unsigned wares were still the norm, and although pieces can seldom be attributed specifically, much of the Essex Institute's nineteenth-century glass is like that made by these two establishments. Both were following traditional production methods as well as experimenting with new technology to produce free-blown, pattern-mold, blown-three-mold, and pressed or "Sandwich" glass.

The Institute's collection also includes Continental glass, brought back to Salem in the trunks of those who made the Grand Tour of Europe. Venetian and Bohemian glassware was exotic and made wonderful souvenirs of a year abroad as well as colorful additions to one's decor.

Tanya B. Barter

43. *Bottle*. England. 1690–1730. H. 6¼ in. (131,959).

Inventories and other documents, as well as surviving examples and fragments, indicate that the most prevalent glass form in seventeenth- and eighteenth-century America was the bottle. Imported by the case, bottles of this type were intended for wine or spirits. The squat body, high kick-up in the base, and crude neck ring are indications of an early date; however, as glasshouses throughout England were producing virtually identical olive-green bottles, the specific origin is unknown.



44. *Sweetmeat dish*. England. ca. 1760. H. 5¼ in. (108,761).

This sweetmeat glass belonged to an eighteenth-century dessert service. Similar to an oversize wine-glass, a blown-glass sweetmeat dish was intended for both wet and dry delicacies. In the Federal period this handsome form was replaced by two others—a covered jar or compote for dry sweetmeats, and a custard cup, syllabub, or jelly glass for wet sweetmeats.



45. *Goblet*. England. ca. 1800. H. 8 $\frac{3}{4}$ in. (132,356).

An object of pride for both the owner and the maker, oversize goblets such as this one owned by James Swan (1754–1830) of Dorchester, Massachusetts, were probably made solely for display purposes. The blown bowl of the goblet is engraved on one side with the Swan coat of arms (three swans in a shield surmounted by a cock) and on the reverse with the initials “JS” in an elaborate medallion. The goblet came to the Institute through Swan’s descendants.



46. *Decanter, water bottle, wine glasses, tumbler and salt cellar*. England. c. 1800. H. of water bottle, 9 $\frac{3}{4}$ in. (131,861).

These glasses, decanter, carafe, and salt cellar from the Nichols family are components of what was originally a large set of glassware. Such large sets of cut and engraved glass with shapes for specific functions (wine, water, syllabub, etc.) were imported from England and Ireland and were often engraved with the owner’s monogram or crest. As examples of Federal-period design and engraving, they represent the best glassware available at that time, appropriate for an elegant table and a dinner of many courses.





47. *Mug*. American. ca. 1820. H. $4\frac{9}{16}$ in. (739).

A rare combination of pattern and form, this clear glass mug was made by the blown-three-mold technique, which first appeared in America around 1820 and was popular through the 1830s. The method of manufacture was developed to imitate expensive English and Irish blown glass with wheelcut designs. Since many American glasshouses utilized this technique as well as the same patterns, it is difficult to attribute the mug to a specific manufactory.

48. *Pitcher*. Attributed to Thomas Gaines, Boston Glass Manufactory, Boston, Massachusetts. 1812–1823. H. $5\frac{1}{4}$ in. (118,190).

Thomas Gaines came to the Boston Glass Manufactory in 1812 from Bristol, England, and introduced flint glass to New England. In addition to technical innovations, Thomas Gaines also introduced many of the stylistic characteristics of English flint glass into the United States, including the applied chain decoration now considered his hallmark.



49. *Salt cellar, cake plate and candle sticks.* Probably manufactured at Sandwich, Massachusetts. ca. 1830. Salt, H. 1½ in. (102,666.7); candlesticks H. 6 in. (120,618); cake plate D. 9¼ in. (127,403).

Perfected in the nineteenth century, the technique of pressing glass produced an inexpensive imitation of cut glass. The glasshouses at Sandwich, Massachusetts, were best known for this product, and although other glasshouses produced virtually identical wares, the name "Sandwich" is the generic term now used to refer to nineteenth-century pressed glass. Versatile molds produced interchangeable parts. The base mold of this candlestick was also used for lamps. Certain patterns such as the beehive and thistle pattern of the cakeplate were particularly popular. The stippled background of this busy pattern had the added advantage of covering impurities or imperfections in the glass itself. Often pressed glass came in vibrant green, blue, and yellow. The opalescent glass of the casket-shaped salt cellar was an equally popular color choice.



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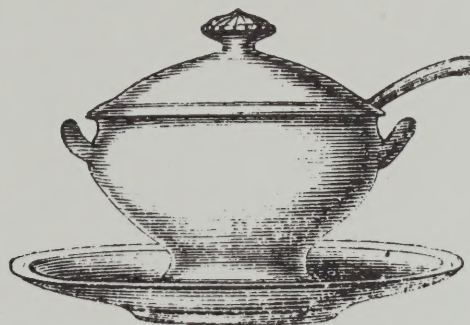
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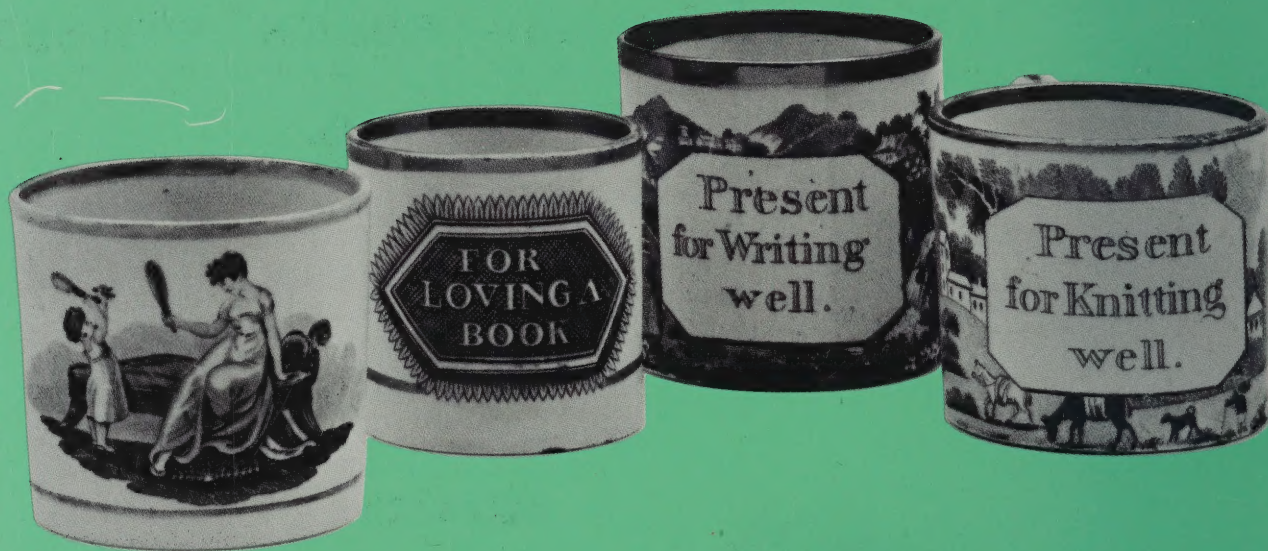
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